

## MAJOR AND MINOR.

## BLACK GETS A BLACK EYE.

A New York Judge Renders a Decision in Favor of the R. S. Peale Reprint of the Encyclopædia Britannica.

[New York Special]—Judge Wallace in the United States Circuit Court rendered a decision to-day refusing to grant an injunction against the firm of Ehrich Bros., to restrain them from selling the "Encyclopædia Britannica," published by R. S. Peale & Co., of Chicago. The complainants are the firm of Black & Co., publishers of the original work at Edinburgh, Scotland. In his decision Judge Wallace holds that rival publishers in this country have a legal right to use the contents of the original edition, except such portions of them as

are covered by copyrights, secured by American authors. The defendant's work, he finds, has substituted new articles for these copyrighted ones.

This decision is a square set back to the book trust, and directly in the interest of education and general intelligence. As an educational factor in every household, no work in all literature is so important and desirable as is this king of Encyclopædias, of which it has been said that "If all other books should be destroyed, the Bible excepted, the world would have lost very little of its information." Until recently its high cost has been a bar to its popular use, the price being \$5.00 per volume, \$125.00 for the set in the cheapest binding.

But last year the publishing firm of R. S. Peale & Co., of Chicago, issued a new reprint of this great work at the marvelous price of \$1.50 per volume. That the public were quick

to appreciate so great a bargain is shown by the fact that over half a million volumes of this reprint were sold in less than six months. It is the attempt of the proprietors of the high-priced edition to stop the sale of this desirable low-priced edition, which Judge Wallace has effectually squelched by his decision. We learn that R. S. Peale & Co., have perfected their edition, correcting such minor defects as are inevitable in the first issue of so large a work, and not only do they continue to furnish it at the marvelously low price quoted above, but they offer to deliver the complete set at once, on small easy payments to suit the convenience of customers. It is a thoroughly satisfactory edition, printed on good paper, strongly and handsomely bound, and has new maps, later and better than any other edition. We advise all who want this greatest and best of all Encyclopædias to get particulars from the publishers, R. S. Peale & Co., Chicago.

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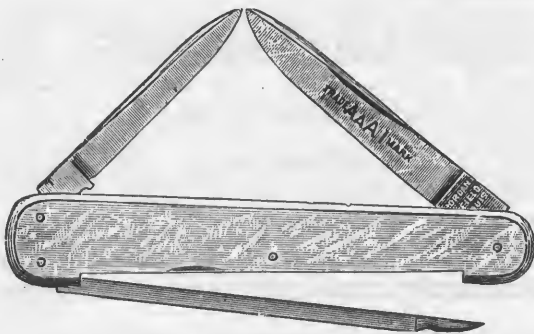
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## MENDELSSOHN QUINTET CLUB.

The third concert of the Mendelssohn Quintet Club was given on the 24th ult. at Memorial Hall. The club was assisted by Messrs. Charles Humphreys, Ernest R. Kroeger and Charles Mayer, in the following programme: 1. Sextett, op. 140.—Spohr. a. Allegro Moderato. b. Larghetto. c. Scherzo Moderato and Finale (presto). 2. Tenor Solo—Swan song—Lohengrin.—Wagner. Mr. Charles Humphreys. 3. Quintet, a. Adagio ma non troppo.—Mozart. b. Menuetto.—Boccherini. 4. Quartet, a. Allegro. b. Andante. c. Rondo.—Mozart.

## BEETHOVEN TRIO CLUB.

The Beethoven Trio Club gave its first concert at Memorial Hall on the 10th ult. The members of this club are Mr. I. L. Schoen, violinist, Mr. Louis Mayer, cello, and Mr. Alfred G. Robyn, pianist; the Bollman Brothers Company, managers. A very fine audience gathered to hear the splendid programme offered by the club. The interest manifested in the beginning did not fall off. Every number was received with the greatest warmth, and the artists maintained their high reputation for unblemished and thoroughly artistic work. The programme rendered was as follows: 1. Trio—Op. 1. No. 1, in Eb.—Beethoven. a. Allegro. b. Adagio cantabile. c. Allegro Assai (Scherzo). d. Presto (Finale). 2. Rondo—From Violin Concerto, No. 11.—Spohr. 3. Piano Solo, a. Impromptu in G major.—Schubert. b. III Ballade.—Chopin. 4. Trio—Op. 52 in Bb.—Rubinstein. a. Moderato Assai. b. Andante. c. Allegro Moderato (Scherzo). d. Allegro appassionato. The concerts to be given by this club will be of unusual interest and the works to be given should be heard by all lovers of music. The celebrated Steinway & Sons' concert grand pianos will be used at all the concerts.

## FRANZ RUMMEL.

Franz Rummel's reappearance in St. Louis after an absence of about six years, was the most important musical event of this season.

He favored the St. Louis public with three piano recitals, February 25th, 26th and 28th. The programmes offered on these occasions comprised every style known in piano composition. The improvements noticeable in this artist's work since his last visit here, are simply phenomenal. Six years ago he was a great pianist, to-day he is a matured artist. The principal characteristic of his playing is versatility, identifying himself with each composition to be rendered, playing with a perfection achieved only by the specialist of a single school.

To hear him render Berceuse or Nocturne, op. 27, Chopin or Fileuse by Raff, forces the conviction that nothing more delicate or ethereal can emanate from the human mind.

What a rare treat his astounding power and brilliancy exhibited in Chopin's Polonaise, op. 53, and Sonata, op. 35. The trio of the Polonaise, with its wonderful climax representing the approach of the cavalry, fairly thrilled the audience and brought the picture vividly before it.

The wonderful staccato playing in the "Rondo Capriccioso" by Mendelssohn and Capriccioso, op. 2, No. 76 by Brahms—the difficult skips in La Campanella by Liszt, executed with an ease and certainly approaching infallibility imbued the audience with a spirit of the highest enthusiasm.

Mr. Rummel, while true to the proper conception of a composition—and as faithful as Buelow to its destiny—withal envelops it with an individuality of his own that enhances it with new charms. Many new and striking effects produced by Mr. Rummel were due to his wonderful pedalling. We have never witnessed such correct use of the pedal. No student of music should, when the opportunity offers itself, fail

to hear this artist. The lesson thus obtained is easily worth ten dollars. At the end of each concert the enthusiasm of the audience knew no bounds, notwithstanding the fact that a colossal programme had been listened to, and the artist was recalled again and again. A feature not to be overlooked is the magnificent concert grand Steinway piano that nobly seconded the artist's efforts, and was equal to the most exacting demand made upon it.

## E. R. Kroeger's Fifth Annual Concert.

Mr. Kroeger's fifth annual concert was given at the Memorial Hall on February 9th, to a large and cultivated audience. The programme, consisting entirely of his own works was as follows: 1. Sonata in C minor for Violoncello and Piano. a. Allegro ma non troppo. b. Andante Cantabile. c. Allegro Molto. Messrs. Anton and Kroeger. 2. Soprano Solo—"A Bridal Song." Miss Kalkmann. 3. Piano Solo. a. Valse Brillante. Opus 1. b. Gondelied. Opus 12, No. 1. c. Fantasie Polonaise. Opus 26. Mr. Kunkel. 4. Quartette, for soprano, alto, tenor and bass, "The Song of the River," (with four-hand accompaniment.) Misses Kalkmann and Brueke; Messrs. Metcalf and Weld. 5. "Idylle," for Liszt Organ and Piano. Messrs. Kunkel and Kroeger. 6. Quintet in C major, for two Violins, two Violas and Violoncello. a. Allegro Con Brío. b. Scherzo Vivace. c. Andante con Variazioni. d. Allegro Molto. Messrs. Heerich, Schopp, Mayer, Kroeger and Anton.

We are convinced that this programme was the best that Mr. Kroeger has as yet presented, inasmuch as every composition thereon was thoroughly representative and showed the composer at his best. The programme was also remarkable for its variety, and one number was a good contrast to another. Possibly the quintet was the most important selection given, each movement being vigorous and rounded in form. The performers deserve great credit for their share in the evening's work. Mr. Anton played with rare intelligence and excellent technique in the Cello Sonata. Miss Kalkman rendered the impassioned "Bridal Song" with magnificent effect. Mr. Kunkel won a genuine triumph in his piano solos, his rendition of the "Fantasie Polonaise" being really remarkable. The graceful quartet, "The Song of the River" was rede-manded by the audience. The "Idylle" for Liszt Organ and Piano proved to be a genuine novelty and was splendidly received. The quintet was given with great breadth of variety of shading by Messrs. Heerich, Schopp, Mayer, Kroeger and Anton. Many warm congratulations were extended to Mr. Kroeger by the professional and amateur musicians present after the concert.

## SCHARWENKA'S FIRST RECITAL.

Voted an Emphatic Success by a Critical Audience.

Herr Xavier Scharwenka's piano recital at Palmer's Theatre drew together a large number of music-lovers, anxious to hear the famous foreigner. The audience was a critical one, and the high class selections from the programme showed that Scharwenka expected to play to people of intelligence and culture.

That a virtuoso was at the instrument was evident from the first chord that was struck. The strength and firmness of touch, the ease of manner, and the facility of handling intricate passages indicated thorough familiarity with the numbers and complete understanding of the harmonic structure of each selection.

The man seemed the soul of the instrument, so completely did he control its action and carry it through the most delicate and subtle passages, and on to the tremendous outburst of melody and strength of the climax.

The Behr Bros. Grand Piano, which fully responded to the immense demands made by Herr Scharwenka upon it, is certainly a noble instrument in every sense of the word. The most delicate pianissimo could be heard in every part of the theatre with the utmost clearness, and its sustaining powers were wonderful.

It goes without saying that such an emphatic success could not have been gained had Herr Scharwenka had any but a piano of the highest order on which to bring out the remarkable passages of tone coloring and feeling with which he enthused his audience. The recital was an emphatic success.—Ez.

## SYMPHONY CONCERT.

The Third Symphony Concert took place at Entertainment Hall on the 12th ult., with Miss Adele Aus der Ohe as soloist. The performance on this occasion was fully as good as that of any previous one. It was probably as interesting a programme as was yet offered, due in a great measure to the Gade Symphony presented, which has not been heard here for some time. The rendition of this work showed that it was most carefully studied. The pizzicato effect in the Scherzo was splendidly given by the string quartette. The words that Mendelssohn wrote to his sister in reference to this work could be expressed by every listener present.

Robert Fuchs, a comparatively new composer to the St. Louis public, was represented in his serenade for string orchestra. The scholarly manner in which he treated the subject would do credit to any name. Edward Lalo's composition was on the modern fiery order; played for the first time, it was of course listened to, but we would not vouch for a second hearing of it. The amount of study it must have required, should we think, have been spent on works of a higher order.

The solo numbers of Miss Adele Aus der Ohe were Chopin's Nocturne, D. flat, op. 27, No. 2 and Polonaise, op. 53. Miss Aus der Ohe's work on this occasion was not up to her usual excellence. The orchestra did excellent work in the difficult accompaniments of the orchestral numbers, although several times it was totally out. It is a known fact that orchestras in

the habit of continually playing accompaniments to artists have fared no better, for every member must have almost memorized the parts which it is impossible to do in two rehearsals. False notes, careless phrasing, poor thrill work abounded in Miss Aus der Ohe's playing.

Taking the concert all in all, Mr. Otten is to be complimented upon the satisfactory work done.

## CITY NOTES.

August Halter is playing at the Union Methodist Episcopal Church.

Miss B. Mahan weathered a severe cold and managed to attend her duties.

Miss Nellie Allen, the pianist, will give a complimentary musicale to her pupils at Jerseyville, Ill.

A. G. Robyn and Signor Parisi played at Miss Bailey's residence, 3800 Lindell avenue, on the 7th ult.

The Hatton Glee Club sang at the residence of Mrs. J. B. Carpenter for the benefit of Mt. Calvary Church.

The "Passion Service," by Gaul, will be given at Pilgrim Church under the direction of Mr. Johnson, the organist.

Go to Frost & Ruf, progressive druggists, Seventh and Olive streets, for the best quadruple extract, "Pearl of Pekin."

Signor Guido Parisi will participate in the second concert of the Belleville Philharmonic Club to be given this month.

Fred. Victor Hoffman, the violinist, played for the First Presbyterian Church at its entertainment given on the 23d ult.

Mrs. Louie A. Peebles has been engaged for the next Mendelssohn Concert; she is also engaged for the Emmet celebration on the 4th inst.

Earl L. Sykes played "Berceuse," by Schytte, and "Kammenoi-Ostrov," by Rubinstein, at the Balmer & Weber Musicale given on the 24th ult.

Miss Wray Garey has trained an admirable choir for her church. She aims to do the best and is pleasing every one with her conscientious work.

Miss Frankie Billings and Miss Birdie Black, both pupils of Mrs. Kate J. Brainard, will sing at Mr. Malmene's musicale. Mrs. Anderson will also assist in the programme.

Miss Katie Jochum, one of the most popular and esteemed young ladies of the South End, is a pianist and teacher of ability, and is meeting with gratifying success in her classes. Miss Jochum is located at 1905 Lami street.

Franz Rummel, the eminent pianist, was the guest of Mr. Charles Kunkel on the evening of the 27th ult. at his elegant new residence, 3828 West Pine street. The evening was made the occasion of the presentation to Mr. Rummel, of St. Louis' most distinguished pianists.

Miss Florence Baugh played "Valse Caprice," by Rubinstein, at a recent concert, in a manner that drew out many fine compliments from those who heard her. She is a very talented young lady and gives undoubted promise of a splendid future. She is a pupil of Miss Nellie Strong.

Signor G. Parisi played at Concordia Park Hall, on the 15th and 22d ult.; on the 14th ult. he assisted in the Temple Israel choir. Signor Parisi is booked for a grand concert to be given by the Union M. E. Church at Music Hall on the 12th inst., and for the "Journalists' concert," April 4th, when he will play "Zigeunerweisen" by Sarasate.

Robert Buechel, the well known flute player of the Olympic Theater orchestra, played a very fine flute solo, called "Exquisite," composed by himself. It was most favorably received by the audience. Mr. Buechel is also the composer of "The Hypnotizer," a very pleasing piece that always scores a success; his latest effort is a brilliant flute solo entitled "Souvenir de St. Louis," fantasie par excellence. Mr. Buechel is a master of his instrument and one of the few composers for it in the city.

Miss Alice Pettengill gave the following programme of dance music at 2716 Dayton street, on the 7th ult.: 1. March, duet, Schubert. 2. Schottische, duet, Streabog. 3. Mazurka, violin, Wieniawski. 4. Galop, duet, Schuihoff. 5. Waltz, solo, Von Weber. 6. Polka, vocal, Arditt. 7. Polka, duet, Raff. 8. Minuet, solo, Mozart. 9. Chaconne, solo, Durand. 10. Gavotte and Musette, solo, D'Albert. 11. Gigue, violin alone, J. S. Bach. 12. Rigodon, solo, Raff. 13. Czaradas (Hungarian), duet, Behr. 14. Bolero (Spanish), vocal, Arditt. 15. Tarantelle (Italian), solo, Heller. 16. Polonaise (Polish) violin, Viextemp. 17. Habanera (Cuban), duet, Gottschalk.

She was assisted by her pupils and by Mrs. L. B. Ralston, Miss Ralston, Mrs. Douglas Phillips, and Harry Rogers. The recital was pronounced a great treat by every one present. The pupils did remarkably well, reflecting deserved credit upon Miss Pettengill, their teacher. Mrs. L. B. Ralston and Miss Ralston were received with great favor and played in their usual artistic manner. Mrs. Douglas Phillips was in good voice and sang in a very pleasing and charming way. Mr. Harry Rogers shared in the honors of the occasion.

Bonne Terre—"Ladies Night" at the St. Joe Club was one of the most brilliant and enjoyable occasions in the way of a musical entertainment that we have had the pleasure of attending in Bonne Terre. The principal feature of the evening was the singing of Mrs. Weeks and Miss Lusk. Mrs. Weeks has a sweet, clear and strong voice, which she controls with remarkable skill for an amateur who has had only a few months instruction.

Miss Lusk has a fine contralto voice of more than ordinary richness and depth and her singing ranks well up with that of first-class professionals.

Mrs. Weeks and Miss Lusk are pupils of Mrs. Louie A. Peebles, the eminent vocalist and popular teacher of St. Louis, who, if she had been present, would certainly have enjoyed the brilliant manner in which her talented young pupils complimented her proficiency as a vocal teacher.

## CITY NOTES.

Misses Schafer and Miller entertained a very appreciative audience with an Ensemble Recital at their music studio, 3229 Pine street, on the 6th ult. The following programme was given: Handel—Concerto Grosso, Vivace, Largo, Fugue, Andante, Allegro. Chopin—Etudes, op. 10 No. 4. op. 10 No. 10. Schumann—Toccata. Mozart—Sonata, Allegro con spirito, Andante, Allegro, molto. Chopin—Valse, op. 34 No. 1. Schumann—Etudes Symphoniques, op. 13 No. 8. Op. 13 No. 12. Misses Schafer and Miller charmed all present with their artistic renditions of the numbers, some of which were specially arranged by themselves.

Quite a pleasant evening was that enjoyed by intimate friends of Mr. and Mrs. John Ralston, at the home of the lat-

ter, on Lucas avenue. The occasion was the celebration of the silver wedding of Mr. and Mrs. Ralston, for which event their daughter, Marion, had planned an enjoyable surprise in the way of some beautiful musical numbers, by well-known pianists, violinists and singers. Among those who contributed to the delight of the popular host and hostess were Mrs. Kate J. Brainard, Mrs. Douglas Phillips, Mrs. Grayson, Mrs. Atkinson, Misses Nellie Strong, Alice Pettengill, Fannie Payne, Agnes Gray, and Marion Ralston. A beautiful epithalamium, written by A. F. Dean of Chicago, was read by Mrs. Ralston.

Mrs. Kate J. Brainard gave a morning concert to the pupils at Mary Institute on the 13th ult. There were no invited guests, the concert being solely for the pupils. Among the participants were Mrs. Douglas Phillips, Mrs. Anderson, Miss

Pettengill and Mr. Harry Rogers. The programme was carefully selected and afforded the scholars great delight, the applause being most hearty after each number. On the afternoon of the same day, was given a programme entitled "Shakespeare's Contemporaries." The music was of the sixteenth century, and was rendered by the pupils in a manner that brought them well deserved compliments. Mrs. Brainard has the rare faculty of interesting her pupils, and these concert days are appreciated by others as well, for they are always crowded.

All the pieces that appear in the REVIEW can be had in regular sheet form by addressing the publishers.

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# BAMBOULA.

Note. The notation given at A and B is preferable to the one demanding an interlocking of the hands.

L. M. Gottschalk, Op. 2.

*Allegro.* ♩ - 112.

The musical score for 'BAMBOULA' is written for piano. It begins with a piano introduction marked 'Allegro' and a tempo of 112 beats per minute. The key signature is B-flat major (two flats) and the time signature is 2/4. The score is divided into several systems, each with a treble and bass staff. The introduction features a repeating bass line of eighth notes and a treble line with chords and eighth notes. The main body of the piece includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). There are also fingerings and articulation marks throughout the score. The piece concludes with a final chord.

*martelé.*

*mf*

*strepito.*

*Red.* \*

*1.* *2.* *sostenuto il canto. con espressione.*

*con forza*

*pp*

*stacc. l'acomp.*

*cres.* *Red.* \*

*p* *f* *sempre p*

*pesante il basso.*

*Red.* \*

*ff* *ff* *p*

*Red.* \*

*f* *p* *ff* *ff*

*Red.* \*

*p* *ff* *ff*

*Red.* \*

First system of piano music. Treble and bass staves. Dynamics: *p* (piano), *mf* (mezzo-forte). Fingerings and articulations are indicated throughout.

Second system of piano music. Treble and bass staves. Dynamics: *marziale*, *cres.*, *staccato*, *f* (forte), *il canto ben marcato*. Includes the instruction *strepito* (noise) in the bass line.

Third system of piano music. Treble and bass staves. Dynamics: *avec expression mais bien rythme*, *f*, *p*, *marcato il basso*. Includes the instruction *r.h.* (right hand).

Fourth system of piano music. Treble and bass staves. Dynamics: *f*, *marcato*. Includes the instruction *r.h.* (right hand).

Fifth system of piano music. Treble and bass staves. Dynamics: *ff* (fortissimo). Includes the instruction *marcato*.

Sixth system of piano music. Treble and bass staves. Dynamics: *ff*, *silenzio* (silence). Includes the instruction *marcato*.



*un poco meno mosso.* *legato il canto e tempo rubato.*

*p* *p semplice*

*grazioso.*

*semplice.*

*mf* *dim* *rf* *dim* *rf*

*dim.* *p con grazia espress.* *mf* *rf*

*dim.* *rf* *p con grazia espress.*



This is a page of a musical score, likely for a piano. The score is written in a single system with multiple staves. The key signature is one flat (B-flat). The tempo is marked "Tempo I". The score includes various dynamic markings such as "un poco rall.", "p", "il basso ben marc.", "f", "ff", "ff cresc. tutta la forza", "possible.", "fp subito.", "rf", "dim.", "legato.", "semplice.", "cres.", "martelluto.", "f", "p", and "ff". The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. There are also many slurs and accents. The score is divided into measures by bar lines. The overall style is that of a classical or romantic era piano piece.

*Moderato* ♩ = 80.

*pp ad lib.*

*rolante legg.*

*p*

*l.h.*

*Red.*

*sempre pp e legg.*

*p*

*l.h.*

*Red.*

*Tempo I.*

*il canto marc.*

*p*

*l.h.*

*Red.*

*rf*

*dim. p*

*rf*

*dim.*

*rf*

*Red.*

*dim.*

*cres.*

*f*

*l.h.*

*Red.*

*f brillante.*

*Red.*





# IMPROMPTU.

**Anon.**

[illegible]

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics: *p*, *p*, *mf*. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics: *cres.*, *f*, *p*, *rit.*, *mf*. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3, 1, 2, 3, 2, 5, 4, 3, 2, 3, 4, 3, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics: *cres.*, *f*, *mf*. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3, 1, 2, 3, 2, 5, 4, 3, 2, 3, 4, 3, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics: *f*, *mf*. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics: *p*, *p*, *mf*. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Sixth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics: *rit.*, *mf*. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

This page of a musical score is for a piano piece, likely a sonata or étude, given the technical complexity and dynamic range. The score is written for piano (p) and includes various musical notations and performance instructions.

**Key Features:**

- Tempo and Mood Markings:** The score includes "molto espress." (very expressive), "scherzando" (playful), "poco rit." (slightly ritardando), "a tempo" (return to tempo), "rall." (ritardando), and "quasi tempo" (almost tempo).
- Dynamic Markings:** The dynamics range from piano (p) to fortissimo (ff), with intermediate markings like mezzo-forte (mf) and pianissimo (pp). There are also crescendo (cres.) and decrescendo markings.
- Articulation and Pedaling:** The score uses "Ped." (pedal) markings to indicate when to use the sustain pedal. There are also asterisks (\*) and slurs indicating phrasing and articulation.
- Technical Notation:** The score features complex fingering numbers (1-5) and slurs, indicating intricate passages and technical challenges for the performer.
- Staff Layout:** The score is divided into several systems, each containing multiple staves (treble and bass clefs) with various musical notations.

The overall structure of the piece suggests a narrative or emotional journey, with moments of intense expression, playful character, and technical virtuosity.



*poco accel.* *a tempo.* *poco accel.* *a tempo.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped.

\* Ped. Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. Ped. \* Ped. \* Ped. \*

First system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 4, 3, 2, 1) and dynamic markings such as *Ped.* and *\* Ped.*.

Second system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 4, 3, 2, 1) and dynamic markings such as *cres.*, *Ped.*, and *\* Ped.*.

Third system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 4, 3, 2, 1) and dynamic markings such as *\* Ped.* and *Ped.*.

Fourth system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 4, 3, 2, 1) and dynamic markings such as *Ped.*, *\* Ped.*, and *dim*.

Fifth system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 4, 3, 2, 1) and dynamic markings such as *p*, *pp*, and *do.*.

# STILLE LIEBE.

**SILENT LOVE.**

**To Victor Ehling.**

## Robert Fuchs.

Allegretto.  $\text{♩}$ . — 63.

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system includes a treble and bass staff, with complex chordal textures and various performance markings.

**System 1:** The first system begins with a treble staff and a bass staff. The bass staff has a *p* (piano) dynamic marking. Pedal markings are indicated by asterisks and the word "Ped." below the staff. The notation includes various chords and melodic lines.

**System 2:** The second system continues the musical piece. It features a *pp* (pianissimo) dynamic marking in the treble staff. Pedal markings are present throughout the system.

**System 3:** The third system includes a *cres.* (crescendo) marking in the treble staff. The notation shows a variety of chords and melodic fragments. Pedal markings are indicated by asterisks and the word "Ped." below the staff.

**System 4:** The fourth system features a *rit.* (ritardando) marking in the treble staff, followed by a *dtm.* (diminuendo) marking, and then a *a tempo.* marking. The notation includes various chords and melodic lines. Pedal markings are indicated by asterisks and the word "Ped." below the staff.

**System 5:** The fifth system includes a *morendo.* marking in the treble staff, followed by a *ritard.* (ritardando) marking, and then a *molto ritard.* marking. The notation shows a variety of chords and melodic fragments. Pedal markings are indicated by asterisks and the word "Ped." below the staff.

The page concludes with a final system of notation, including a *ppp* (pianississimo) dynamic marking in the treble staff. The notation includes various chords and melodic lines. Pedal markings are indicated by asterisks and the word "Ped." below the staff.



Un poco con moto.

TRIO.

*legato.*

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*poco rit.* *a tempo.*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* P \*

Tempo I.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* P

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* P

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* P

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* P

\* Ped. \* P \* Ped. \* P \* P \* Ped. \* P \* Ped. \* P \* P \* Ped. \* P

# DANSE HONGROISE.

IMPROMPTU.

To Victor Ehling.

Robert Fuchs.

Presto.  $\text{♩} = 100$ .

The musical score is written for piano and bass in 2/4 time. It consists of five systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The piano part (left hand) starts with a forte (*f*) dynamic and includes several pedaling markings (*Ped.*) and asterisks (\*). The bass part (right hand) features a series of chords and single notes, with fingerings indicated by numbers 1-5. The second system continues the piece, with the piano part showing a *p* (piano) dynamic and the bass part featuring more complex chordal textures. The third system shows the piano part with a *f* dynamic and the bass part with a *p* dynamic. The fourth system includes a *decres.* (decrescendo) marking in the piano part and a *cres.* (crescendo) marking in the bass part, leading to a *fz* (forzando) dynamic. The fifth system concludes the piece with a *f* dynamic and a final chord. Throughout the score, various musical notations such as slurs, accents, and fingerings are used to guide the performer.





ff

*p* *f* *p* *cres.*

Ped. 3 Ped. Ped. Ped. Ped. 2 Ped. 3 Ped. Ped. 3 2 1

8- ritard.

8- *a tempo.* *ff*

*p* *f* *p*

Ped. Ped. \* Ped. Ped. Ped. \* Ped. \*

*f*

Ped. Ped. Ped. Ped. \*

First system of musical notation. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and accents. The bass staff contains a similar melodic line. Dynamics include *p* (piano) and *decre.* (decrescendo). A marking *marcato il basso.* is present below the bass staff.

Second system of musical notation. The treble staff continues with eighth and sixteenth notes. The bass staff features a more active line with many beamed notes. Dynamics include *cres.* (crescendo), *fz* (forzando), *f* (forte), and *p* (piano). A *Ped.* (pedal) marking is at the end.

Third system of musical notation. The treble staff has a mix of eighth and sixteenth notes. The bass staff has a steady eighth-note accompaniment. Dynamics include *cres.* (crescendo). Multiple *Ped.* (pedal) markings are present, some with asterisks.

Fourth system of musical notation. The treble staff features a melodic line with some slurs. The bass staff continues with eighth notes. Dynamics include *sempre ff* (sempre fortissimo).

Fifth system of musical notation. The treble staff has a series of chords and single notes. The bass staff has a steady eighth-note accompaniment. Dynamics include *accelerando.* (accelerando).

Sixth system of musical notation. The treble staff contains a series of chords. The bass staff has a steady eighth-note accompaniment. Dynamics include *Prestissimo:* (prestissimo) and *sf* (sforzando). A *Ped.* (pedal) marking is at the end.



# ALBUMBLATT.

(ALBUMLEAF.)

Notes marked with an arrow must be struck from the wrist.

Philipp Scharwenka.

Andantino con grazia. ♩ - 68.

The first system of musical notation for 'Andantino con grazia' consists of a treble and bass staff. The treble staff features a series of eighth-note runs with fingerings (1-5, 2-3, 4-5, etc.) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the bass staff. Arrows point to specific notes in both staves, indicating they should be struck from the wrist.

Pedal. |

The Proper and artistic use of the Pedal in this composition is of the greatest importance it is therefore indicated by notes and rests instead of the usual Ped. and \* as to where it should be used and released.

The second system continues the musical piece. It features similar eighth-note runs in the treble staff and accompaniment in the bass staff. A dynamic marking of *un poco cres.* (un poco crescendo) is present in the bass staff. Arrows continue to point to notes that should be struck from the wrist.

Pedal. |

marcato il Basso.

The third system of musical notation shows further development of the piece. The treble staff has more complex runs, and the bass staff includes dynamic markings of *mf* (mezzo-forte), *din.* (diminuendo), *p* (piano), and *cres.* (crescendo). Arrows indicate notes to be struck from the wrist.

Pedal. |

The fourth system of musical notation concludes the piece. It features a *mf* (mezzo-forte) dynamic marking in the bass staff and a *dolce.* (dolce) marking in the treble staff. Arrows indicate notes to be struck from the wrist.

Pedal. |

Pedal.

poco l.h. a poco ritard. l.h. espressivo e riten.

Pedal.

a tempo.

Pedal.

molto tranquillo ed espressivo.

ritard. pp

Pedal.

molto rit. e dim. pp

Pedal.

# LET'S BE GAY.

POLKA.

Streabbog-Sidus Op. 303.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ - 104.

The musical score is arranged in five systems, each consisting of a piano (treble) staff and a bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 104 beats per minute. The score includes various musical notations: fingerings (1-5), slurs, accents, and dynamic markings such as *f* (forte), *p* (piano), and *fz* (forzando). Pedal markings are indicated by 'Ped.' and asterisks (\*). Arrows pointing to specific notes indicate where they must be struck from the wrist. The piece concludes with a double bar line and repeat dots.



TRIO.

*p* *cres.* *Ped. \** *Ped. \** *Ped. \**

*p* *cres.* *Ped. \** *Ped. \** *Ped.* *\**

*p* *Ped. \**

*cres.* *p*

*1.* *2.* *Ped. \** *Ped. \** *Ped. \** *Ped.* *\**

FINALE.

1329 - 3

Repeat from the Beginning to ♯: then go to the finale

*f* *ff*

# The Penitent's Prayer

DAS GEBET DES BUSSFERTIGEN

Chas. Kunkel

Du Got-tès Lamm, das

♩ — 80.

*Penitently*

Thou Lamb of God who

*Imploringly.*

*Ped.* \* *Ped.* \* *Ped.* \*

starb für mich, Zu dir mein Herz lass wenden sich; *cres.* Ich fiel sehr tief, fast hoffnungslos Fleh'

died'st for me, O let me come, dear Lord, to Thee! So far I stray'd, so near des-pair, My

*dim.* ich zerknirscht, und zitternd blos Bring ich zu Dir der La-sten gross, Ach Herr, zu Dir lass

*p*

struggling soul in trembling pray'r Its fear-ful load to Thee would bear, O let me come, dear

kommen mich! Bring ich zu Dir der La-sten gross, Ach Herr zu Dir lass kommen mich!

Lord, to Thee! Its fear-ful load to Thee would bear, O let me come, dear Lord, to Thee!

Welt-Hei - land! lass mich  
dolce.

Dear Sa - vior, let me

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of eighth-note chords in the right hand and single notes in the left hand. Pedal markings (Ped.) are placed below the piano staves at the beginning and after several measures.

kehr'n zurück, Ach, wend' nicht ab den Gnadenblick! Für solch verruchtes Le - ben mein

come to Thee, O, turn not Thou away from me! So loath - some all my life appears,

The second system continues the musical piece. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines. Pedal markings are used to indicate when to depress the sustain pedal.

Trost fin - det nur bei Dir al - lein, Die Seel' in ih - rer Angst und Pein; Sie kommt zu Dir, mein

My tor - tur'd soul, mid crushing fears, With bleed - ing heart, in blinding tears, To Thee would come, dear

The third system shows the continuation of the song. The piano accompaniment becomes more complex with overlapping chords and moving lines in both hands. The vocal line remains clear and melodic. Pedal markings are present to guide the performer.

Gott, zu Dir. Die Seel' in ih - rer Angst und Pein; Sie kommt zu Dir, mein Gott, zu Dir. 3. In

Lord, to Thee. With bleed - ing heart, in blinding tears, To Thee would come, dear Lord, to Thee. 3. With

The fourth system concludes the musical piece. It features a final vocal phrase and a piano accompaniment that ends with a sustained chord. Pedal markings indicate the timing for the final pedal point.



*grosser Noth, auf meinem Knie, Ich, Hei-land, be-tend zu Dir flich; Mein Leben gleicht der*

an-guish wrung, on con-trite knee, My sin-stain'd soul would come to Thee; My life seems black as

*fin-ster-nacht, Doch Du hast Al-les Neu gemacht, Und das Ver-lor'-ne wie-den-bracht, Oh,*

hid-eous night, Cleanse Thou my soul from this dread blight, Guide Thou my way in Thy pure light, 0

*Herr, zu Dir lass kommen mich! Und das Ver-lor'-ne wieder-bracht, Oh, Herr, zu Dir lass kommen mich! Und*

let me come, dear Lord, to Thee Guide Thou my way in Thy pure light, 0, let me come, dear Lord to Thee! Guide

*das Ver-lor'-ne wie-den-bracht, Oh, Herr, zu Dir lass kommen mich! Herr, zu Dir.*

Thou my way in Thy pure light, 0, let me come, dear Lord to Thee! Lord, to Thee!

# TO FOREIGN SHORES.

AUSFAHRT.

To Charles Humphrey.

Andante tranquillo poi più agitato. ♩. 72.

Eduard Grieg.

O'er sil - ver-y bay on a summer night, Deep shades....and silence had  
Es war..... etnedämmernde Sommernacht, Ein Schiff..... lag dort in der

crept..... The dus-ky fir.....treeslike senti-nels stood, To watch.....a barkthatidly slept.....  
Näh,..... Wo dunkle Tan-nen, der Bäu-me Pracht Sich spie-geln im glänzenden See.....

Soft murmur'd around it the morning breeze, And all thro' the si-lent night..... There floats mid breath of the  
Es wehte erfrischende Morgen-luft Und zog durch die stil-le Nacht,..... Des See-es Hauch und des

un poco string.

un poco string.

dis-tant seas, The fra-grance of flow-ers..... bright. The  
Gra-ses Duft Ver-eint..... Wa-ren früh..... er-wacht. Das

cres.

Ped. \* Ped. \*

dus - - ky ship lies peaceful and still, The masts... seem to touch the far sky ..... And ready to speed..... to  
 dunk - le Schiff lag ruhig und trug Die Ma - stenzum Himmel em - por..... Doch hat - te es sich..... be

glide o'er the waves, And far..... with her whitewings to fly..... When the Sun..... bright with golden beam  
 rettet zum Flug Und zog..... schon die Segel her - vor..... Wenn das gol - de - ne Ta - ges - licht

Shall gild the mountain so high, Then peaceful no more in the bay She'll dream, But speed thro' the ocean her  
 Die Berges - spitzen be - schien Dann ruh - te es länger im Ha - fen nicht, Es sollt' in die Ferne hin -

flight..... Behold on deck, in the sunshine clear, My darling waits for me: She  
 ziehn..... Und steh' das Deck in dem Sonnengold Mein junges Weib be - trat; Sie





There will we wan - der, with hearts ..... of fire ..... By  
 Wir soll - ten wan - dern in Ju - - - gend - lust ..... Am

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ar - no and Ti - ber's strand, By Ti - ber's strand. ....  
 Ar - no am Ti - ber - strand, Am Ti - ber - strand. ....

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

*ff*  
 All life ..... lay before her so joyous and gay, ..... Her path ..... seem'd crowned with light: She  
 Das Le - - ben lag vor ihr so lieblich und zart, ..... So schön - heit reich und so licht: Sie

*ff* Ped. Ped. Ped. Ped. Ped. Ped. Ped. P. P. Ped. Ped.

string. molto.  
 floated a - far ..... on her glo - ri - ous way, The queen ..... of a dreamland bright ..... She floated a - far, ..... she  
 schwebte hinaus auf die herr - liche Fahrt: Die Kö - - nigin im Ge - dacht ..... Sie schwebte hinaus, ..... Sie

string. molto.  
 Ped. Ped. P. Ped. Ped. P. P. P. \*Ped. \*P. \*P. \*

*a tempo.* *rit.* *a tempo.*

floated a - far ..... on her glo - rious way ..... The queen of a dream - land bright. Ah  
 schweb - te hinaus ..... auf die herrliche Fahrt: Die Kö - ni - gin im ..... Ge - dacht. Gott

*fz* *rit.* *pesante.* *p* *pp*

*Ped.* \* *Ped.* \* *Ped.* \* *P* \* *Ped.* \* *Ped.* \*

*ma tranquillo.* *ppp tranquillo.*

God be prais'd! that summer day ..... The future to her was un - known. The hour was so  
 sei ge - lobt ..... dass sie nicht sah ..... So weit in die Zu - kunft hin - ein: ..... Nicht lan - ge, ach,

*ppp*

*Ped.* \* *P* \* *Ped.*

near ..... when still she lay ..... In the cold, cold grave, pale, a lone ..... In the cold, cold grave,  
 bald ..... lag still sie da ..... In dem Gra - be so bleich, al - lein, ..... In dem Gra - be so

*Ped.* \* *Ped.* \* *P* \* *Ped.* \* *P* \* *P* \* *Ped.* \* *P* \* *Ped.* \* *Ped.* \* *Ped.*

*This Refrain is ad lib.* *pp* *tremolo.*

pale, a - lone, ..... a - lone .....  
 bleich, al - lein, ..... al - lein .....

*pp* *ppp* *ppp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*



# LOVE'S WHISPERINGS.

Secondo.

J. A. Kieselhorst.

Tempo di Valse  $\text{♩} = 80$ .

The musical score is written for piano and bass. It consists of five systems of staves. The first system includes a 'Primo' section. The score features various dynamics (f, p, mf, cres.), fingerings, and pedal markings. The key signature is one flat (B-flat). The time signature is 3/4. The tempo is marked 'Tempo di Valse' with a quarter note equal to 80 beats per minute. The score includes several measures with fingerings (e.g., 4 2 1, 2 1, 5 2 1) and pedal markings (Ped., \*). The dynamics range from piano (p) to forte (f), with a crescendo (cres.) marking. The score ends with a double bar line and a repeat sign.

# LOVE'S WHISPERINGS.

Primo.

J. A. Kieselhorst

Tempo di Valse  $\text{♩} = 80$ .

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked 'Tempo di Valse' with a tempo of 80 beats per minute. The score includes various musical notations such as fingerings (e.g., 2 1 2 3, 4 2, 1 2 3), dynamic markings (mf, p, f, cres.), and pedal points (Ped.). The music is characterized by flowing, melodic lines in the treble and harmonic support in the bass. The score is divided into measures by bar lines, and some measures contain asterisks (\*). The overall structure is a single melodic piece for the piano.

Secondo.

5 3 1  
4 2 1  
4 2 1  
4 2 1  
5 3 1

*mf*

Ped. \*

4 2 1  
5 3 1  
5 3 1

*cres.* *f*

1. 2.

Ped. \*

5 3 1  
4 2 1  
5 3 1

*p*

Ped. 5 \* Ped. 5 \* Ped. \*

4 2 1  
4 3 1  
4 2 1  
4 2 1  
4 2 1

*cres.* *f*

Ped. \* Ped. \* Ped. \* 2 2 3

5 3 1  
4 2 1

*mf*

Ped. \* Ped. \* Ped. \* Ped. \*

4 2 1  
5 3 1

*cres.* *f* *f*

Ped. \* Ped. \* Ped. \*



Primo.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with many slurs and fingerings (1-5). Bass staff features a supporting line with slurs and fingerings. Dynamics include *mf*. Pedal markings (*Ped.*) and asterisks (\*) are present.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff includes a *cres.* (crescendo) marking. Dynamics include *f*, *mf*, and *p*. Pedal markings and asterisks are present.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings. Bass staff features a supporting line with slurs and fingerings. Pedal markings and asterisks are present.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings. Bass staff features a supporting line with slurs and fingerings. Dynamics include *cres.*, *f*, and *mf*. Pedal markings and asterisks are present.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings. Bass staff features a supporting line with slurs and fingerings. Pedal markings and asterisks are present.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings. Bass staff features a supporting line with slurs and fingerings. Dynamics include *cres.*, *f*, and *f*. Pedal markings and asterisks are present.

**Scherzando.**

*p*

*f*

A musical score for a piano piece, likely from the opera 'The Merry Widow'. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. The piece is in 3/4 time and is marked 'Allegretto'. The score is for a piano (p) and includes various musical notations such as notes, rests, and fingerings. The piece is in 3/4 time and is marked 'Allegretto'. The score is for a piano (p) and includes various musical notations such as notes, rests, and fingerings.

A musical score for a piano piece titled "The Song of the Lark". The score is written for two staves, Treble and Bass, in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The piece begins with a treble clef and a key signature of three flats. The first staff contains a melody with various fingerings indicated by numbers 1-5. The second staff contains a bass line with similar fingerings. A section of the score is marked "cres." (crescendo) and "Ped." (pedal). The piece concludes with a final chord and a fermata. The title "The Song of the Lark" is written in a decorative font at the bottom of the page.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of 16 measures. The first measure is a whole note chord (G4, B4, D5). The second measure is a half note chord (G4, B4, D5). The third measure is a half note chord (G4, B4, D5). The fourth measure is a half note chord (G4, B4, D5). The fifth measure is a half note chord (G4, B4, D5). The sixth measure is a half note chord (G4, B4, D5). The seventh measure is a half note chord (G4, B4, D5). The eighth measure is a half note chord (G4, B4, D5). The ninth measure is a half note chord (G4, B4, D5). The tenth measure is a half note chord (G4, B4, D5). The eleventh measure is a half note chord (G4, B4, D5). The twelfth measure is a half note chord (G4, B4, D5). The thirteenth measure is a half note chord (G4, B4, D5). The fourteenth measure is a half note chord (G4, B4, D5). The fifteenth measure is a half note chord (G4, B4, D5). The sixteenth measure is a half note chord (G4, B4, D5). The score includes fingerings (1-5) and pedaling instructions (Ped., \*, 2, 3, 4, 5).

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures. The melody is simple and folk-like. The first measure starts with a treble clef and a key signature of one sharp. The second measure has a "Ped." (pedal) marking. The third measure has a "cres." (crescendo) marking. The fourth measure has a "Ped." marking. The fifth measure has a "cres." marking. The sixth measure has a "Ped." marking. The seventh measure has a "cres." marking. The eighth measure has a "Ped." marking. The ninth measure has a "cres." marking. The tenth measure has a "Ped." marking. The eleventh measure has a "cres." marking. The twelfth measure has a "Ped." marking. The thirteenth measure has a "cres." marking. The fourteenth measure has a "Ped." marking. The fifteenth measure has a "cres." marking. The sixteenth measure has a "Ped." marking.

Primo.

Scherzando.

*p* *cres.*

*cres.* *p*

*cres.* *Ped.*

*p<sup>4 3</sup>* *marcato la melodia.*

*p* *marcato la melodia.* *Ped.*

*cres.* *Ped.*

*cres.* *Ped.*



## Secondo.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures, and the second system contains the final four measures. The music is written for a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is in the treble clef, and the bass clef provides a simple harmonic accompaniment. The piece concludes with a double bar line and repeat dots. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff to indicate where to use the sustain pedal. The tempo is marked 'Allegretto'.

Musical score for "The Rose Tree" in 2/4 time, featuring a piano accompaniment. The score is written on two staves: a treble staff for the right hand and a bass staff for the left hand. The key signature is one flat (B-flat). The melody in the right hand consists of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes. Pedal points are indicated by "Ped." and asterisks (\*) below the bass staff. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a double bar line.

[illegible][illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat), and the time signature is 2/4. The piece begins with a treble clef and a key signature of one flat. The first staff contains a melody with various fingerings indicated above the notes (e.g., 4 2, 5 2, 2 1 2 3 1 3, 5 2, 4 2, 5 3, 5 2, 4 2, 5 2). The second staff contains a bass line with notes and rests, including a triplet of eighth notes (3) and a quarter note (2). A dynamic marking "cres." is placed between the staves. The piece concludes with a double bar line and a final chord. The publisher's name "Pod." and a star symbol are at the bottom right.

Primo.

The first system of musical notation for the 'Primo' section. It consists of a grand staff with a treble and bass clef. The right hand plays a series of eighth-note triplets and sixteenth-note patterns, with fingerings 1, 2, 3 and 3, 2, 1 indicated. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are marked with 'Ped.' and asterisks. A dashed box with the number '8' indicates a specific measure.

The second system of musical notation for the 'Primo' section. It continues the melodic and harmonic patterns from the first system. The right hand features more complex triplet and sixteenth-note figures. Pedal points are marked with 'Ped.' and asterisks. A dashed box with the number '8' indicates a specific measure.

The third system of musical notation for the 'Primo' section. It includes a 'cres.' (crescendo) marking in the right hand. The notation continues with intricate fingerings and rhythmic patterns. Pedal points are marked with 'Ped.' and asterisks. A dashed box with the number '8' indicates a specific measure.

The fourth system of musical notation for the 'Primo' section. It features a 'p' (piano) dynamic marking in the right hand. The right hand plays a series of chords and single notes, while the left hand continues its accompaniment. A 'cres.' (crescendo) marking is also present. Pedal points are marked with 'Ped.' and asterisks.

The fifth system of musical notation for the 'Primo' section. It continues the melodic and harmonic patterns. The right hand features a 'p' (piano) dynamic marking. Pedal points are marked with 'Ped.' and asterisks.

The sixth system of musical notation for the 'Primo' section. It concludes the section with a final melodic phrase in the right hand and a sustained accompaniment in the left hand. Pedal points are marked with 'Ped.' and asterisks.

Secondo.

Primo.

This page of musical notation is for a piano piece, likely a second movement or section, as indicated by the title "Secondo." at the top. The notation is arranged in seven systems, each consisting of two staves (treble and bass clef). The music is written in a key signature of two flats (B-flat and E-flat). The first system begins with a forte (*f*) dynamic and includes a "Primo." marking above the treble staff. The second system starts with a piano (*p*) dynamic. The third system features a crescendo (*cres*) and a forte (*f*) dynamic. The fourth system begins with a mezzo-forte (*mf*) dynamic. The fifth system includes a crescendo (*cres.*) and a forte (*f*) dynamic. The sixth system is marked "animato." and includes a forte (*f*) dynamic and a crescendo (*cres.*). The seventh system concludes with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. Throughout the piece, there are numerous "Ped." (pedal) markings and asterisks (\*) indicating specific performance techniques. The notation includes various musical symbols such as notes, rests, and dynamic markings.



Primo.

*mf*

Ped. \*

*p*

Ped. \*

*p*<sup>4</sup> *cres.* *f* *mf*

Ped. \*

*p*<sup>4</sup> *p*<sup>4</sup> *p*<sup>4</sup> *p*<sup>4</sup> *p*<sup>4</sup> *p*<sup>4</sup> *p*<sup>4</sup> *p*<sup>4</sup>

Ped. \*

*cres.* *f* *f*

Ped. \*

*animato.* *cres.* *f* *cres.*

Ped. \*

*f* *f* *ff*

Ped. \*

# SOLITUDE.

EINSAM.

Book II.

E minor.

S. Heller. Op. 47.

Adagio. ♩ = 72.

15.

espress. Ped. \*

This system contains the first five measures of the piece. The right hand features a continuous eighth-note melody with various fingering patterns (1 3 5, 1 2 4, 1 2 5, 1 2 5, 1 2 4, 1 2 5, 1 3 5). The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Adagio' with a quarter note equal to 72 beats per minute. The dynamics include 'p' (piano) and 'espress.' (espressivo). A pedal point is indicated by 'Ped.' and an asterisk '\*'.

espress. Ped. \*

This system contains measures 6 through 10. The right hand continues the eighth-note melody with more complex fingering (1 3 5 1 2 3 5, 3 4, 4, 4, 1 2 4 1 2 5). The left hand accompaniment includes chords and moving lines. The tempo remains 'Adagio'. The dynamics include 'espress.' and 'p'. Pedal points are marked with 'Ped.' and asterisks '\*'.

a tempo. r. h. Ped. \*

This system contains measures 11 through 15. The tempo changes to 'a tempo.' in measure 14. The right hand (r. h.) has a short melodic phrase in measure 14. The left hand continues with chords and moving lines. The dynamics include 'p' and 'espress.'. Pedal points are marked with 'Ped.' and asterisks '\*'.

molto espress. \*

This system contains measures 16 through 20. The right hand features a more active eighth-note melody. The left hand accompaniment includes chords and moving lines. The tempo is 'a tempo.'. The dynamics include 'molto espress.' (molto espressivo). Pedal points are marked with 'Ped.' and asterisks '\*'.

riten. Ped. \*

This system contains measures 21 through 25. The tempo changes to 'riten.' (ritardando) in measure 24. The right hand continues with eighth-note patterns. The left hand accompaniment includes chords and moving lines. The dynamics include 'p'. Pedal points are marked with 'Ped.' and asterisks '\*'.

a tempo. Ped. \*

This system contains measures 26 through 30. The tempo returns to 'a tempo.' in measure 28. The right hand features a short melodic phrase in measure 28. The left hand continues with chords and moving lines. The dynamics include 'p'. Pedal points are marked with 'Ped.' and asterisks '\*'.

# LONGING.

## SEHNSUCHT.

E major.

Andantino. ♩ - 84. cantabile.

16.

The musical score is written for piano and voice. It begins with a tempo marking of 'Andantino' and a note value of '84' (likely 84 beats per minute), followed by 'cantabile'. The key signature is E major. The score is divided into six systems. The piano part is characterized by dense, flowing textures with frequent use of the pedal. The vocal part features a melodic line with various ornaments and dynamics. The score includes markings for 'simili.', 'riten.', 'a tempo.', and 'pp'. Pedal markings are indicated by 'Ped.' and asterisks.

The P's signify Ped.



**A minor.**

**Allegro con spirito**  $\text{♩} = 76$ .

**Allegro con spirito** ♩ = 76.

**mf**

**1.** || **2. dolce.**

**Ped.** \*

**f**

**Ped.** \*

**marcato.**

**1.** || **2. con grazia.**

**p**

**Ped.** \*

**f**

**cresc.**

**p**

**ritard.**

**Ped.**



# HUNTING SONG.

## JAGDLIED.

B major.

Più vivo. ♩ = 120.

18.

The musical score is written for piano and consists of six systems of music. Each system typically has a treble and bass staff. The key signature is B major (two sharps: F# and C#). The time signature is 6/8. The tempo is marked 'Più vivo' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte), 'p' (piano), and 'ffz' (fortissimo). Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The piece concludes with a 'D.C.' (Da Capo) instruction.

**ABENDLIED.**

**C major.**

19.

*legatissimo.*

**Pod. \***      **Pod. \***

**Pod.** 

**Pod.**

**Pod.** 

**Pod.** \*

**Pod. \* Pod.\***

**Pod.** 

**Pod.**

**Pod.**

**Pod.**



**Pod.**

\* Pod. \*

**Pod.**



**Pod.**



**Pod.**

44

**2. 50%.**

**rtt.**

***a tempo.***



**Pod.** 

## REGEMSTERUNG.

**C minor.**

20.

[illegible]



# BLUMENGEFLÜSTER.

**E flat major.**

Andante con moto - 84. E flat major.

21. *mf* cantando. *Ped.* *simili.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*2.* *mf* *simili.* *riten.* *dolcissimo.* *a tempo.* *mf* *Ped.* *Ped.* *Ped.*

*dolce.* *riten.* *pp* *ritard.* *Ped.* *Ped.*



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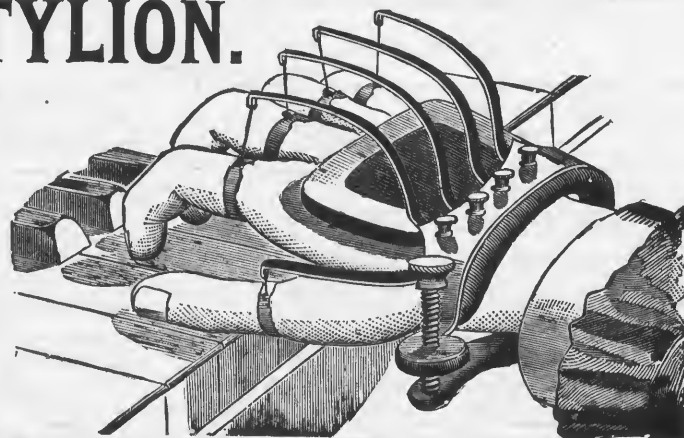
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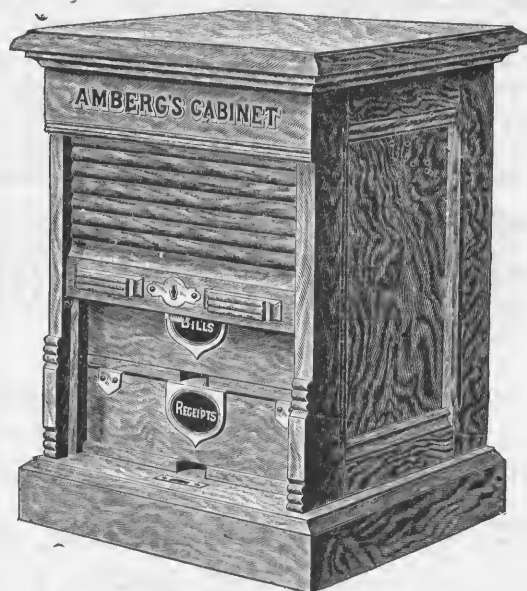
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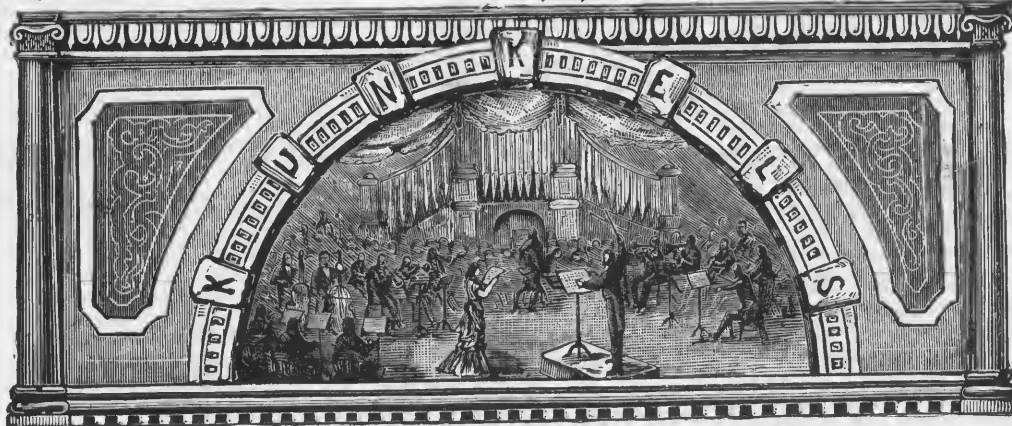
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